

*Stella M. Jones*  
**THE REMICK**  
(WHITNEY-WARNER)

PIANO ACC.

# MANDOLIN & GUITAR

□ □ □ □ □ **COLLECTION**

ARRANGED BY  
ZARH MYRON BICKFORD

No  
18 <sup>B</sup>

PUBLISHED FOR

MANDOLIN SOLO NET.25

MANDOLIN OBLIGATO NET.25

GUITAR ACC. NET.25

PIANO ACC. NET.50

BANJO SOLO NET.25

C NOTATION



**JEROME H. REMICK & CO.**  
**NEW YORK DETROIT**



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The above compositions are published separately as Songs, or for Piano Solo, and may also be had for Band and Orchestra

## FOREWORD

The use of the down (▼) and up (▲) strokes, as indicated in the Mandolin parts of each selection, should be followed throughout, wherever notes having these values occur. The Tremolo should only be used on dotted quarter notes (or tied notes equaling these) and those of longer duration in Fox Trots and Waltzes, and on quarter notes (or tied eighths) and those of greater value in One Steps. Careful attention to the fingering as marked for both hands in the Banjo part is essential.

The metrical or initial accent in Fox Trots (♩ = 152 - 160) and One Steps (♩ = 128 - 138) is slightly stronger than the second, but both must be somewhat exaggerated. Without strict adherence to these rules it is impossible to get the swing and snap so necessary to the proper rendition of popular dance music.

Zarah Myron Bickford

# SWEET LITTLE BUTTERCUP

AND

Piano Acc.

## MY MOTHER'S EYES

By HERMAN PALEY

FOX TROT

1 *ff* *L.H.*

("Sweet Little Buttercup") *mf*

*p.f*

The musical score is written for piano accompaniment in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system is marked '1', 'ff', and 'L.H.', indicating the first ending and left hand. The second system is marked 'mf' and contains the title '("Sweet Little Buttercup")'. The third, fourth, and fifth systems continue the piano accompaniment. The fifth system begins with a repeat sign and is marked 'p.f'.

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Piano Acc.

("My Mother's Eyes")

*p-f*

# I'M YOURS WITH LOVE AND KISSES

INTERMEZZO FOX TROT

Piano Acc.

By HERBERT SPENCER

*Delicato*

2 *mf* *fz*

*p* *p*

*cres*

*cen* *do*

*con calore* *mp*

6



Piano Acc.

A piano score for a piece titled "I'm Yours With Love etc. 2". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance instructions include "Piano Acc." at the top, "tr" (trills) in the first system, "trb" (trills) in the second system, "f" (forte) in the third system, "calando" (diminuendo) in the fifth system, and "D.S. ad lib" (Da Capo ad libitum) in the sixth system. The piece concludes with a double bar line and a repeat sign.

# CHERRY BLOSSOM

FOX TROT

Piano Acc.

By HARRY RAYMOND

The musical score is written for piano accompaniment in 2/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of '3' (likely 3/4). The first measure is marked with a forte 'f' dynamic. The second system starts with a mezzo-forte 'mf' dynamic. The third system includes an '8va' (octave) marking above the treble staff. The fourth system features '8va' and 'loco' markings. The fifth system has '8va' markings above both staves. The sixth system begins with a 'p-f' (piano to forte) dynamic marking. The score concludes with a double bar line and repeat signs.



# Piano Acc.

First system of piano accompaniment. Treble and bass staves. Treble staff contains eighth and sixteenth notes with some accidentals. Bass staff contains quarter and eighth notes.

Second system of piano accompaniment. Treble staff contains chords and some accidentals. Bass staff contains quarter notes. Dynamics include *f* and *p*. A *rit.* marking is present above the treble staff.

Third system of piano accompaniment. Treble staff contains eighth notes. Bass staff contains quarter notes. A *(a tempo)* marking is present in the bass staff.

Fourth system of piano accompaniment. Treble staff contains chords. Bass staff contains quarter notes. Some notes in the bass staff have accents.

Fifth system of piano accompaniment. Treble staff contains chords and some accidentals. Bass staff contains quarter notes. A first ending bracket is shown. The system ends with *fz Fine*.

Sixth system of piano accompaniment. Treble staff contains eighth notes with accents. Bass staff contains quarter notes. Dynamics include *f*, *dim.*, *p*, and *f D.S. al.*

# LAST NIGHT

## YOU TOLD ME THAT YOU LOV'D ME

FOX TROT

Piano Acc.

By HERBERT SPENCER

The image displays a piano accompaniment for the song "Last Night You Told Me That You Lov'd Me" by Herbert Spencer. The music is written for piano and is in 4/4 time, as indicated by the "4" in the first measure of the first system. The key signature is one sharp (F#), and the tempo is marked "FOX TROT". The piece begins with a forte (f) dynamic in the first system, followed by a mezzo-forte (mf) dynamic in the second system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The piece concludes with a final cadence in the fifth system.



Piano Acc.



# MY YOKOHAMA GIRL

FOX TROT

Piano Acc.

By HARRY TIERNEY

5

*mf* L.H.

*f*

*cresc.*

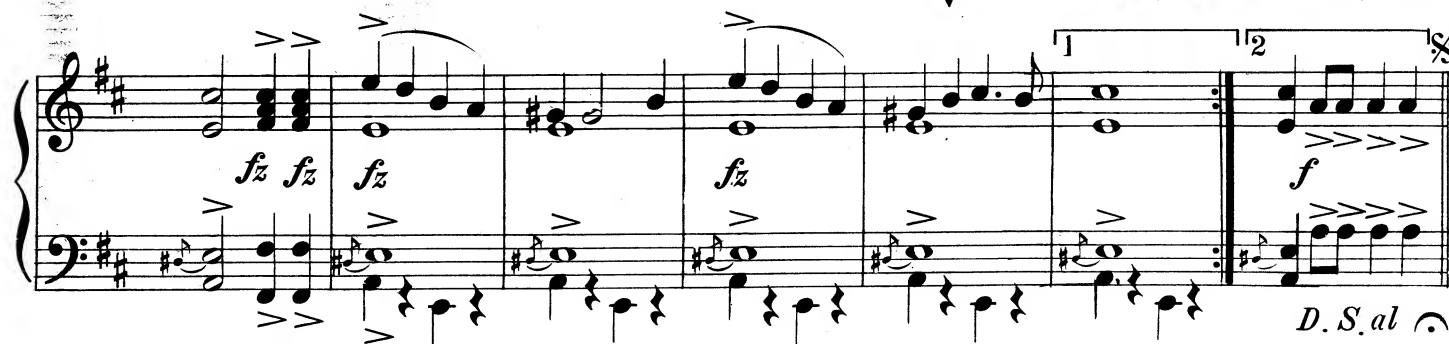
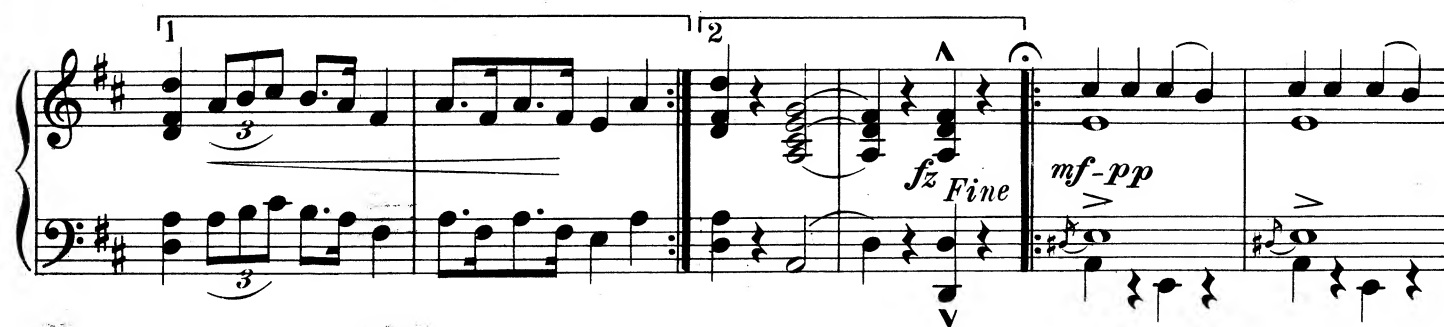
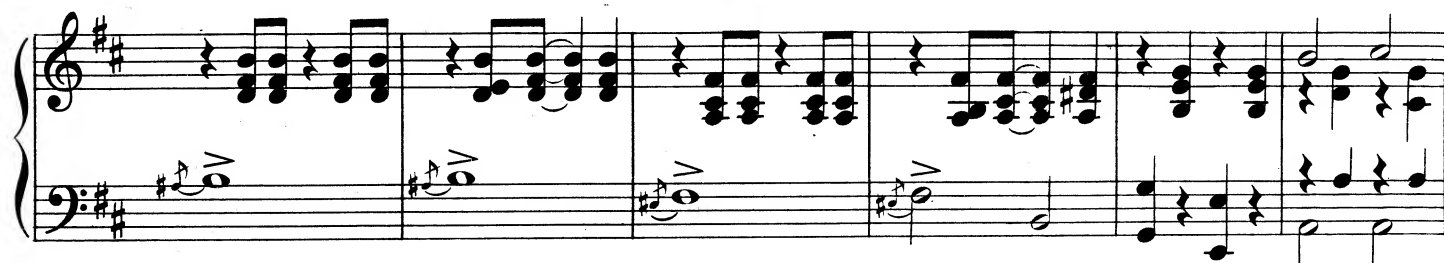
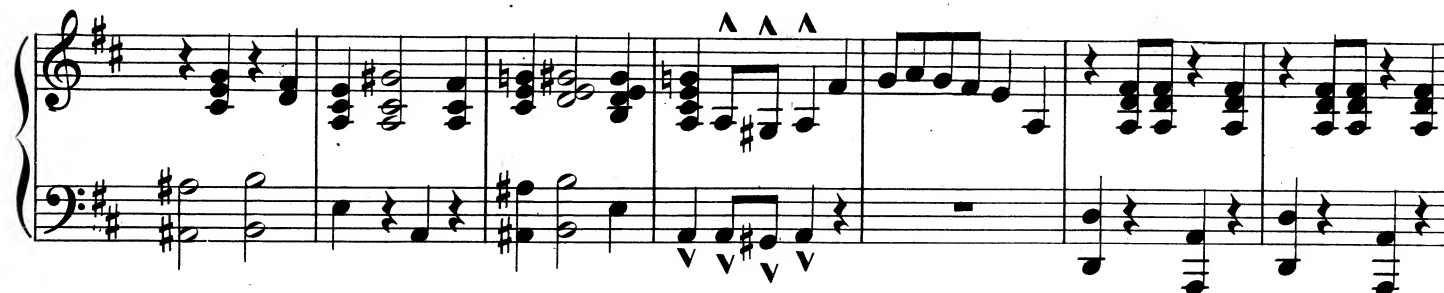
*p-f*

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Piano Acc.



# SOUTHERN GALS

FOX TROT

Piano Acc.

By ALBERT GUMBLE

The musical score is written for piano accompaniment in 2/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a bass clef, with a '6' written above the treble staff. The first measure of the treble staff has a forte (*f*) dynamic marking. The second system begins with a mezzo-forte (*mf*) dynamic marking. The third system begins with a piano (*p*) dynamic marking. The fourth system begins with a piano (*p*) dynamic marking. The fifth system begins with a piano-forte (*p-f*) dynamic marking and a section symbol (§). The sixth system begins with a piano-forte (*p-f*) dynamic marking. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a final chord in the sixth system.



# Piano Acc.



# WAY DOWN THERE

AND

## SWEET PETOOTIE

FOX TROT

Piano Acc.

By HARRY TIERNEY

7 *ff*

The first system of music for 'Way Down There' is written in treble and bass staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a forte (ff) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

(Way Down There) *mf*

The second system of music continues the piece. It is marked with a mezzo-forte (mf) dynamic. The melody in the treble staff includes some triplet figures. The bass staff continues with a steady accompaniment, featuring some accented notes.

The third system of music continues the piece. It features triplet figures in the treble staff. The bass staff continues with a steady accompaniment, featuring some accented notes. The system ends with a double bar line.

*p-f*

The fourth system of music continues the piece. It is marked with a piano-forte (p-f) dynamic. The melody in the treble staff includes some triplet figures. The bass staff continues with a steady accompaniment, featuring some accented notes. The system ends with a double bar line.

The fifth system of music continues the piece. It features triplet figures in the treble staff. The bass staff continues with a steady accompaniment, featuring some accented notes. The system ends with a double bar line.

Piano Acc.

The first system of piano accompaniment, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords and single notes, while the bass staff provides a steady accompaniment with eighth and quarter notes.

The second system of piano accompaniment, featuring a treble and bass staff. It includes a first ending marked '1' and a second ending marked '2'. The first ending leads back to an earlier section, and the second ending concludes the piece with a 'Fine.' marking.

The third system of piano accompaniment, featuring a treble and bass staff. It is marked '(Sweet Petootie)' and 'p-f'. The treble staff has a melodic line with slurs and accents, while the bass staff provides a steady accompaniment.

The fourth system of piano accompaniment, featuring a treble and bass staff. The treble staff has a melodic line with slurs and accents, while the bass staff provides a steady accompaniment.

The fifth system of piano accompaniment, featuring a treble and bass staff. It includes a '2d Mandolin' part in the treble staff. The piano part is marked 'pp both times.....' and 'fz'.

The sixth system of piano accompaniment, featuring a treble and bass staff. It includes a first ending marked '1' and a second ending marked '2'. The first ending leads back to an earlier section, and the second ending concludes the piece with a 'D. S. al.' marking.



# SOME SUNDAY MORNING

AND

## WHERE THE MORNING GLORIES GROW

Piano Acc.

FOX TROT

By RICHARD A. WHITING

8

8

*f*

*mf*

*p f*

8

The piano accompaniment is written for a Fox Trot in 2/4 time, featuring a key signature of one sharp (F#). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system begins with a piano number '8' and a measure rest. The music starts with a forte (*f*) dynamic, marked with accents (^) on the first notes of several measures. The second system continues with a mezzo-forte (*mf*) dynamic. The third system includes a section marked with a repeat sign and a first ending bracket. The fourth system features a piano (*p*) and forte (*f*) dynamic marking. The fifth and sixth systems continue the melodic and harmonic development of the piece. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Piano Acc.

First system of piano accompaniment. Treble and bass staves in G major (one sharp). The music features a rhythmic pattern of eighth and sixteenth notes with accents (>) and slurs.

Second system of piano accompaniment. Continues the rhythmic pattern with various chordal textures and melodic lines in both staves.

Third system of piano accompaniment. Features a more melodic line in the treble staff and a supporting bass line.

Fourth system of piano accompaniment. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music concludes with a *fz* (forzando) dynamic and the word 'Fine'.

Fifth system of piano accompaniment. Labeled with the title '("Where the Morning Glories Grow")'. It begins with a *p-f* (piano-forte) dynamic marking.

Sixth system of piano accompaniment. Continues the piece with a mix of chords and moving lines.

Seventh system of piano accompaniment. Includes first and second ending brackets. The first ending is marked with a '3' (triple), and the second ending concludes with a *fz* dynamic.

# KEEP YOUR EYE ON LITTLE MARY BROWN

AND

## I WANT A GOOD GIRL AND I WANT HER BAD

FOX TROT

Piano Acc.

By HARRY TIERNEY

9

*f*

("Keep Your Eye On Little Mary Brown")

*mf*

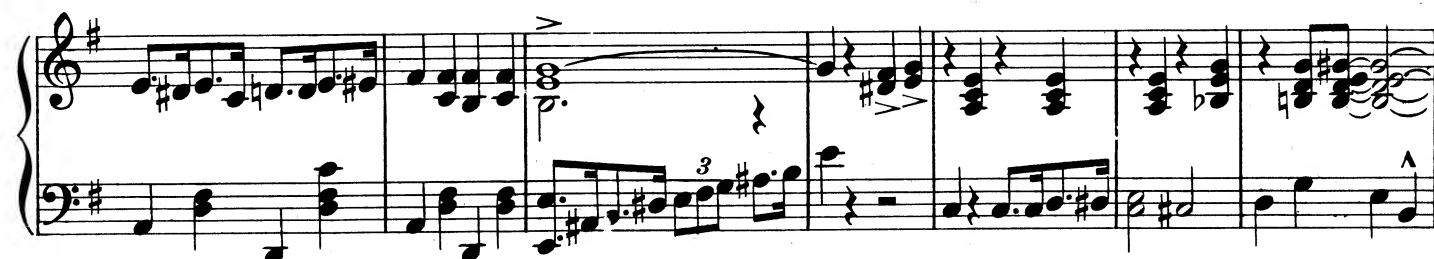
*f*

*p-f*

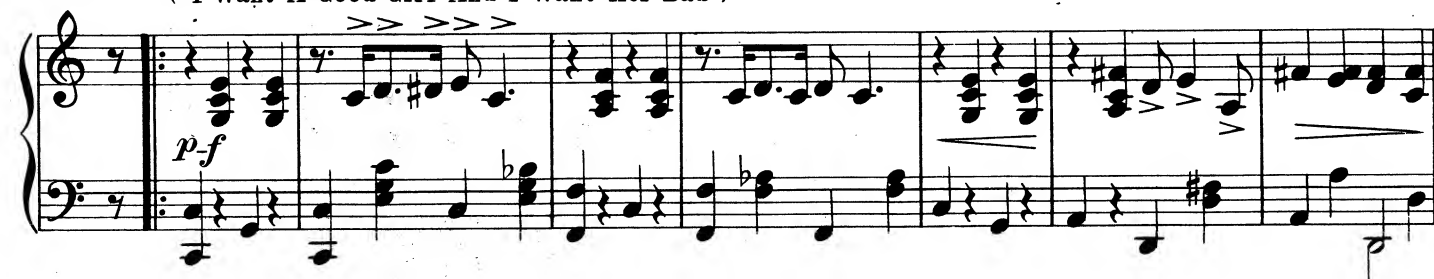
*f*

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# Piano Acc.



("I Want A Good Girl And I Want Her Bad")





# CUTE AND PRETTY

Piano Acc

FOX TROT

By MELVILLE MORRIS

10

*mf* *ffz* *mf*

*p.*

*fz*

1 2 to Trio

*Fine*

*mf* *ff*

# Piano Acc

8va.....

*fz*

3

1 2

*D.S.*

Trio

*mf*

*ff*

*fz*

*mf-ff*

1 2

*ff*

*fz*

*D.S.al*

# SMILING SAMMY

FOX TROT

Piano Acc.

By ARTHUR M. KRAUS

The musical score is written for piano accompaniment in 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a treble clef and a key signature of one flat (B-flat). The first measure of the first system is marked with the number '11'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics *ff* (fortissimo) and *ffz* (fortissimo crescendo) appear in the first system. The second system starts with a repeat sign and a *mf* (mezzo-forte) marking. The third system features several triplet markings (indicated by a '3' over a bracket). The fourth system includes first and second endings, marked with '1' and '2' above the staff. The fifth system begins with the marking *marcato* and includes *mf-ff* and *fz* (fz likely meaning fortissimo) markings. The score concludes with a final cadence.

Piano Acc.

First system of piano accompaniment. Treble and bass staves. Treble staff has many beamed eighth notes and accents. Bass staff has chords and some eighth notes. A dynamic marking  $f_z$  is present in the bass staff.

Second system of piano accompaniment. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes. A dynamic marking  $f_z$  is present in the bass staff. First and second endings are marked with '1' and '2'.

TRIO

Third system of piano accompaniment. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes. Dynamic markings  $f$ ,  $f_z$ , and  $mf-ff$  are present.

Fourth system of piano accompaniment. Treble and bass staves. Treble staff has eighth notes and chords. Bass staff has eighth notes. Dynamic markings  $f_z$  and  $f_z$  are present.

Fifth system of piano accompaniment. Treble and bass staves. Treble staff has eighth notes and chords. Bass staff has eighth notes and triplets. Dynamic markings  $f_z$  and  $f_z$  are present.

Sixth system of piano accompaniment. Treble and bass staves. Treble staff has eighth notes and chords. Bass staff has eighth notes and triplets. First and second endings are marked with '1' and '2'. A dynamic marking  $D.S.$  is present.

CODA

CODA section. Treble and bass staves. Treble staff has eighth notes and chords. Bass staff has eighth notes. A dynamic marking  $fff$  is present. The word 'Break' is written above the staff.



# SO THIS IS DIXIE

## ONE STEP

Piano Acc.

By ALBERT GUMBLE

### INTRO.

12

The musical score is written for piano accompaniment in 2/4 time, key of D major. It consists of five systems of two staves each. The first system is marked '12' and 'f' (forte). The second system is marked 'p' (piano) and includes a repeat sign. The third, fourth, and fifth systems continue the piece with various musical notations including eighth notes, sixteenth notes, and chords. The score concludes with a final cadence in the fifth system.

Piano Acc.



# SAILIN' AWAY ON THE HENRY CLAY

## ONE STEP MARCH

Piano Acc

By EGBERT VAN ALSTYNE

13

The musical score is written for piano accompaniment in 2/4 time, featuring a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp, followed by a bass clef. The melody in the treble clef is marked with a 'f' (forte) and a 'z' (zest). The bass line is marked with a 'f' and a 'z'. The second system begins with a treble clef and a key signature of one sharp, followed by a bass clef. The melody in the treble clef is marked with a 'mf' (mezzo-forte) and a 'z'. The bass line is marked with a 'mf' and a 'z'. The third system begins with a treble clef and a key signature of one sharp, followed by a bass clef. The melody in the treble clef is marked with a 'z'. The bass line is marked with a 'z'. The fourth system begins with a treble clef and a key signature of one sharp, followed by a bass clef. The melody in the treble clef is marked with a 'z'. The bass line is marked with a 'z'. The fifth system begins with a treble clef and a key signature of one sharp, followed by a bass clef. The melody in the treble clef is marked with a 'cresc' (crescendo). The bass line is marked with a 'cresc'.

Piano Acc

First system of piano accompaniment notation. The key signature is one sharp (F#). The system begins with a repeat sign and a first ending bracket. The right hand features a steady eighth-note accompaniment pattern, while the left hand plays a more complex melodic line with some ties. Dynamics include *p-f* (piano to forte) and accents.

Second system of piano accompaniment notation. The right hand continues the eighth-note accompaniment, and the left hand plays a melodic line with some ties. The system ends with a repeat sign.

Third system of piano accompaniment notation. The right hand continues the eighth-note accompaniment, and the left hand plays a melodic line with some ties. The system ends with a repeat sign.

Fourth system of piano accompaniment notation. The right hand continues the eighth-note accompaniment, and the left hand plays a melodic line with some ties. The system ends with a repeat sign.

Fifth system of piano accompaniment notation. The system includes a first ending bracket with two endings. The right hand features a steady eighth-note accompaniment pattern, while the left hand plays a more complex melodic line with some ties. Dynamics include *f* (forte) and *fz* (forzando). The system ends with a repeat sign and the word *Fine*.

Sixth system of piano accompaniment notation. The system begins with a repeat sign and a first ending bracket. The right hand features a steady eighth-note accompaniment pattern, while the left hand plays a more complex melodic line with some ties. Dynamics include *p* (piano), *cresc* (crescendo), *poco* (poco), *a* (a), *poco f* (poco forte), and *D.S.al.* (Da Segno alla fine). The system ends with a repeat sign and a double bar line.



# SO LONG MOTHER

## ONE STEP MARCH

Piano Acc.

EGBERT VAN ALSTYNE

14

*f* *L.H.* *fz* *mf*

Piano Acc.



# DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER

## ONE STEP MARCH

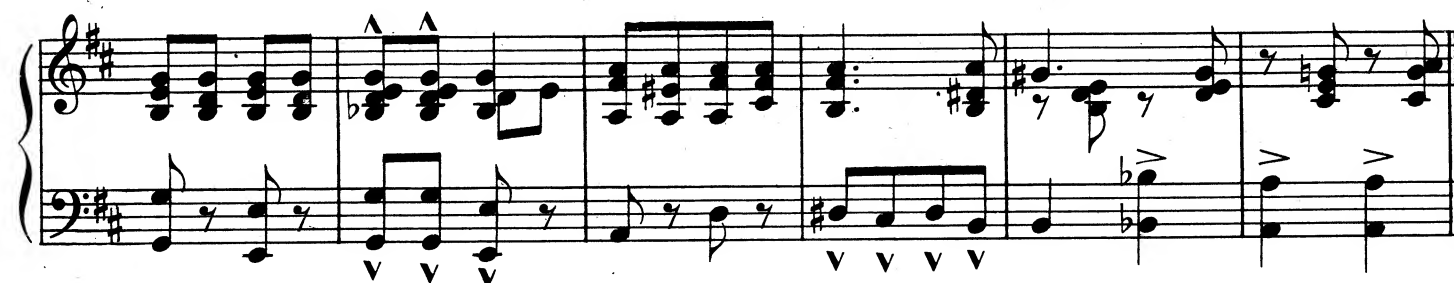
Piano Acc

By VAN & SCHENCK

15

*ff* *mf* *f* *p-f*

# Piano Acc





# SO LONG SAMMY

## ONE STEP MARCH

Piano Acc.

By ALBERT GUMBLE

16

The musical score is written for piano accompaniment in 2/4 time, featuring a key signature of one sharp (F#). It consists of six systems of two staves each. The first system begins with a measure number of 16. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings including *f*, *mf*, and *p-f*. The score is characterized by a steady eighth-note accompaniment in the bass and a melody of chords and eighth notes in the treble. The piece concludes with a double bar line and a repeat sign.

Piano Acc.

Al Jolson's Hit in Sinbad, at the Winter Garden, N.Y.

# CLEOPATRA

AND

## I WANT YOU TO WANT ME WITH YOU

ONE STEP MARCH

Piano Acc.

By HARRY TIERNEY

("Cleopatra")

The image displays a piano accompaniment for a one-step march. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a measure number of 17. Dynamics include *f* (forte) and *mf* (mezzo-forte). A section marked *p-f* (piano-forte) begins with a repeat sign and a double bar line. The final system includes a right-hand (R.H.) flourish. The music is characterized by a steady eighth-note accompaniment in the bass and chords in the treble.

Piano Acc.

The first system of the piano accompaniment, consisting of a treble and bass staff. The treble staff features a series of chords and eighth notes, while the bass staff provides a rhythmic foundation with eighth and sixteenth notes.

The second system of the piano accompaniment. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The word 'Fine' is written at the end of the second ending. The treble staff has a forte (*f*) dynamic marking.

("I Want You To Want Me With You")

The third system of the piano accompaniment, starting with a piano (*p*) dynamic marking. It features a treble staff with chords and a bass staff with a steady eighth-note rhythm.

The fourth system of the piano accompaniment, continuing the musical theme with chords in the treble and eighth notes in the bass.

The fifth system of the piano accompaniment, showing a continuation of the harmonic and rhythmic patterns.

The sixth system of the piano accompaniment, featuring a treble staff with chords and a bass staff with eighth notes.

The seventh system of the piano accompaniment, which includes first and second endings. The first ending is marked with a '1' and the second with a '2'. The system concludes with a double bar line and a repeat sign. The treble staff has a *D. f. sal.* (Dolce, forte, saltando) marking.

# CAMOUFLAGE

Piano Acc

ONE STEP

By J. BODEWALT LAMPE

Marcato

18

*ff* L.H. *mf* melodia marc.

*cresc* *poco* *a poco* *f* R.H.

*cresc* *poco* *a poco* *f* R.H.

*ff* *pp* *ff*

*marcato*

*f* *ff*

*ff*

*mf*

*mf* *ff*



# Piano Acc

This piano score is written for a grand piano and consists of seven systems of music. The first three systems are in 7/8 time, while the remaining four systems (labeled 'Trio') are in 3/4 time. The score features a variety of dynamic markings including *cresc*, *poco*, *a*, *f*, *ff*, *pp*, and *fz*. Performance instructions such as *R.H.* (Right Hand) and *D.C.* (Da Capo) are present. The notation includes complex rhythmic patterns with many beamed eighth and sixteenth notes, as well as sustained chords and melodic lines. The key signature changes from one sharp (F#) to two flats (Bb and Eb) during the Trio section.

# IN THE SPOTLIGHT

Piano Acc.

WALTZ

By LODGE & NICHOLS

19

*Con sentimento*

*Con brio*

# Piano Acc.

Musical score for Piano Acc. section, measures 1-8. The key signature is one sharp (F#). The score is written for piano with treble and bass staves. Measures 1-7 are marked with a first ending bracket (1) and a second ending bracket (2). Measure 8 is marked with a double bar line and the instruction *D. S. al Fine*.

Musical score for TRIO section, measures 9-16. The key signature is one sharp (F#). The score is written for piano with treble and bass staves. Measure 9 is marked with a double bar line and the instruction *p-f*. Measures 10-16 show a melodic line in the bass staff and a harmonic accompaniment in the treble staff.

Musical score for Piano section, measures 17-24. The key signature is one sharp (F#). The score is written for piano with treble and bass staves. Measures 17-24 show a melodic line in the bass staff and a harmonic accompaniment in the treble staff.

Musical score for Piano section, measures 25-32. The key signature is one sharp (F#). The score is written for piano with treble and bass staves. Measures 25-32 show a melodic line in the bass staff and a harmonic accompaniment in the treble staff.

Musical score for Piano section, measures 33-40. The key signature is one sharp (F#). The score is written for piano with treble and bass staves. Measures 33-39 are marked with a first ending bracket (1) and a second ending bracket (2). Measure 40 is marked with a double bar line and the instruction *D. C. al*. The instruction *ad lib.* is also present above the treble staff in measure 39.

# FOR ONE SWEET DAY

From Oliver Morosco's Musical Comedy Success

## What Next?

WALTZ

Piano Acc.

By HARRY TIERNEY

20

ff

Musical notation for measures 20-25. The key signature is one sharp (F#) and the time signature is 3/4. The music is in piano accompaniment. Measure 20 starts with a forte (ff) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

mf fz

Musical notation for measures 26-31. The key signature is one sharp (F#) and the time signature is 3/4. The music is in piano accompaniment. Measure 26 starts with a mezzo-forte (mf) dynamic, and measures 27-31 feature a forte (fz) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

fz

Musical notation for measures 32-37. The key signature is one sharp (F#) and the time signature is 3/4. The music is in piano accompaniment. Measures 32-37 feature a forte (fz) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

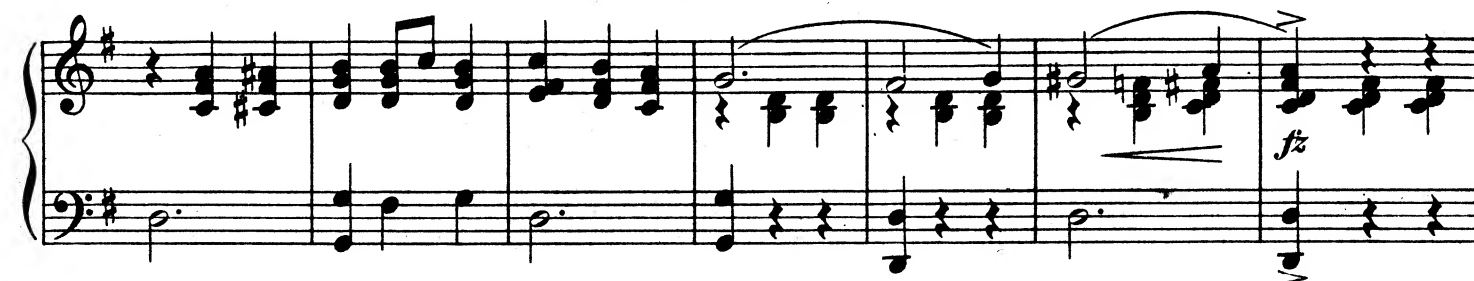
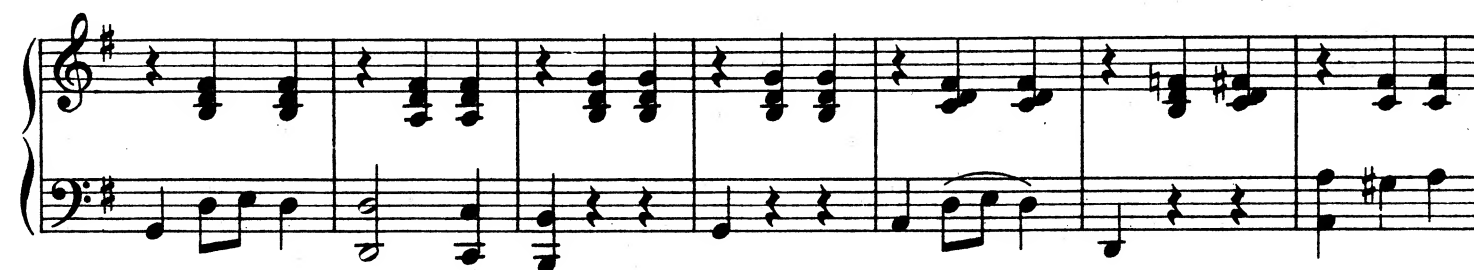
fz

Musical notation for measures 38-43. The key signature is one sharp (F#) and the time signature is 3/4. The music is in piano accompaniment. Measures 38-43 feature a forte (fz) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

fz f

Musical notation for measures 44-49. The key signature is one sharp (F#) and the time signature is 3/4. The music is in piano accompaniment. Measures 44-49 feature a forte (fz) dynamic, with measure 49 ending on a forte (f) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

# Piano Acc.





# IN THE HARBOR OF LOVE WITH YOU

AND

Piano Acc

# SOMEDAY SOMEWHERE

WALTZ

By MARSHALL & BECKER

21

Intro

( $\text{C}$ ) ("In The Harbor Of Love With You")

*mf*

*cresc*

*f*

*p-f*

# Piano Acc

First system of piano accompaniment. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes. The key signature has one flat (B-flat).

Second system of piano accompaniment. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The right hand has a melodic line with accents, and the left hand continues the bass line. The system concludes with a 'Fine' marking.

Third system of piano accompaniment, titled '(Someday Somewhere)'. It begins with a *p-f* (piano-forte) dynamic marking. The right hand plays a melodic line with slurs, and the left hand has a bass line with some rests. The key signature changes to one sharp (F#).

Fourth system of piano accompaniment. The right hand continues the melodic line with slurs, and the left hand provides a consistent bass line. The key signature remains one sharp (F#).

Fifth system of piano accompaniment. The right hand features a melodic line with slurs, and the left hand has a bass line with some rests. The key signature remains one sharp (F#).

Sixth system of piano accompaniment. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The right hand has a melodic line with slurs, and the left hand continues the bass line. The system concludes with a *D.S.al* (Da Capo al Fine) marking.

# ROCK-A-BYE LAND

AND  
PLAYMATES  
WALTZ

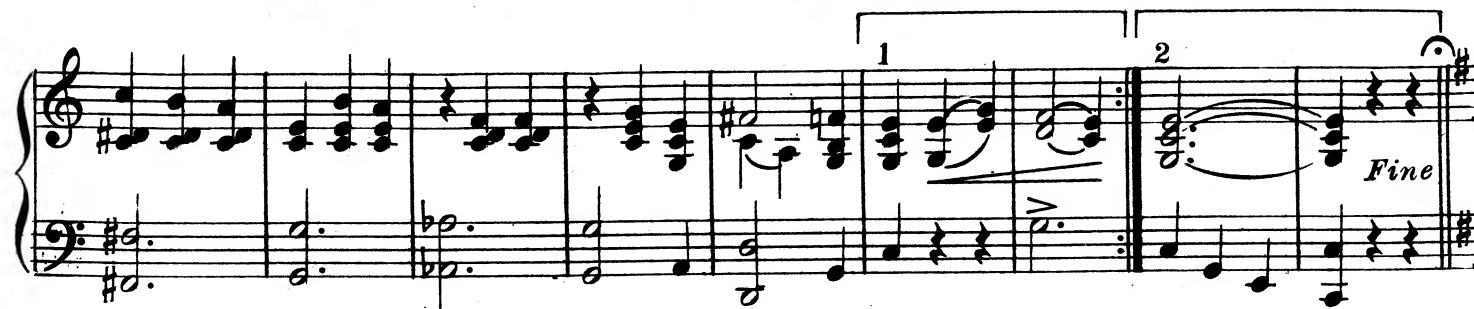
Piano Acc.

By VAN ALSTYNE & GUMBLE

22

("Rock-A-Bye Land")

Piano Acc.



# REMICK EDITION OF STANDARD AND POPULAR PUBLICATIONS FOR MANDOLIN ORCHESTRA

| Alphabetical List  | SEPARATE PARTS            |             |             |                |             |                            |       |       |       |          | COMBINATIONS            |                        |                       |                            |                             |
|--|---------------------------|-------------|-------------|----------------|-------------|----------------------------|-------|-------|-------|----------|-------------------------|------------------------|-----------------------|----------------------------|-----------------------------|
|  | 1st Mandolin<br>or Violin | 2d Mandolin | 3d Mandolin | Tenor Mandolin | Mando-Cello | Mando-Bass<br>(Both Clefs) | Flute | Cello | Banjo | Obligato | Guitar<br>Accompaniment | Piano<br>Accompaniment | Mandolin<br>and Piano | Two Mandolins<br>and Piano | Two Mandolins<br>and Guitar |
| 8 *After Vespers (A Twilight Meditation)<br>Neil Moret—arr. by Odell                   | 30                        | 20          | 20          | 20             | 15          | 20                         | 20    | 30    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 51 Alma Where Do You Live? (Waltzes)<br>Jean Briquet—arr. by Adam                      | 50                        | 40          | 40          | 40             | 40          | 40                         | 40    | 80    |       |          |                         |                        | 80                    | 110                        | 110 140                     |
| 30 Be My Little Baby Bumble Bee<br>Henry I. Marshall—arr. by Tocaben                   | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 11 *Bits of Remick's Hits (Medley Overture, No. 12)<br>J. Bodewalt Lampe—arr. by Odell | 50                        | 40          | 40          | 40             | 40          | 40                         | 40    | 80    |       |          |                         |                        | 80                    | 110                        | 110 140                     |
| 14 *Brides and Butterflies (Waltzes)<br>Neil Moret—arr. by Odell                       | 40                        | 30          | 30          | 30             | 30          | 30                         | 30    | 50    |       |          |                         |                        | 60                    | 80                         | 80 100                      |
| 5 Chocolate Soldier, The (Selection)<br>Oscar Straus—arr. by Odell                     | 50                        | 40          | 40          | 40             | 40          | 40                         | 40    | 80    |       |          |                         |                        | 80                    | 110                        | 110 140                     |
| 2 *Daughters of the Amer. Revolution (Nat. Mch.)<br>J. Bodewalt Lampe—arr. by Odell    | 30                        | 20          | 20          | 20             | 15          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 10 *Dixieland (March and Two-Step)<br>Chauncey Haines—arr. by Odell                    | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 33 Down in Dear Old New Orleans<br>Albert Gumble—arr. by Tocaben                       | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 20 *Dream Tango, The (Tango Argentina)<br>Uriel Davis—arr. by Odell                    | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 4 *Enterpriser, The (Military March)<br>J. Bodewalt Lampe—arr. by Odell                | 30                        | 20          | 20          | 20             | 15          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 28 Good-bye Everybody Jean Gilbert—arr. by Tocaben                                     | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 32 He Will Take Me To His Heart<br>Edmund Eysler—arr. by Adam                          | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 16 *Home Sweet Home the World Over (Fantasie)<br>J. Bodewalt Lampe—arr. by Odell       | 50                        | 40          | 40          | 40             | 40          | 40                         | 40    | 80    |       |          |                         |                        | 80                    | 110                        | 110 140                     |
| 18 *Horse Trot, The (American Dance)<br>Uriel Davis—arr. by Odell                      | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 12 Hyacinth Rag Geo. Botsford—arr. by Odell  | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 52 In A Red Rose Garden (Intermezzo)<br>Billy Gaston—arr. by Tocaben                   | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 19 *Indian Summer (Two-Step Intermezzo)<br>Neil Moret—arr. by Odell                    | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 53 Little Boy Blue (Waltzes)<br>J. Bodewalt Lampe—arr. by Adam                         | 50                        | 40          | 40          | 40             | 40          | 40                         | 40    | 80    |       |          |                         |                        | 80                    | 110                        | 110 140                     |
| 26 Moonlight Bay Percy Wenrich—arr. by Tocaben   | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 1 *My Hero (Waltz Song from The Chocolate Soldier)<br>Oscar Straus—arr. by Odell       | 30                        | 20          | 20          | 20             | 15          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 29 My Little Persian Rose<br>Anatol Friedland—arr. by Tocaben                          | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 3 *Pearls (A Novelette) Neil Moret—arr. by Odell                                       | 30                        | 20          | 20          | 20             | 15          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 7 Scattering of the Roses Ring & Hager—arr. by Odell                                   | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 17 Silv'ry Bells (Intermezzo Two-Step)<br>Geo. Botsford—arr. by Odell                  | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 13 *Spirit of Independence (Military March)<br>Abe Holzmann—arr. by Odell              | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 9 Sunny South, The (Selection Plantation Songs)<br>J. Bodewalt Lampe—arr. by Odell     | 40                        | 30          | 30          | 30             | 30          | 30                         | 30    | 60    |       |          |                         |                        | 60                    | 80                         | 80 100                      |
| 31 That Old Girl of Mine<br>Egbert Van Alstyne—arr. by Tocaben                         | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 15 *Twilight (A Reverie) Nat D. Ayer—arr. by Odell                                     | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 6 *Wedding of the Winds (Waltzes)<br>John T. Hall—arr. by Odell                        | 50                        | 40          | 40          | 40             | 20          | 40                         | 40    | 80    |       |          |                         |                        | 80                    | 110                        | 110 140                     |
| 35 When It's Apple Blossom Time in Normandy<br>Mellor Gifford & Trevor—arr. by Tocaben | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 34 You're a Great Big Blue Eyed Baby<br>A. Seymour Brown—arr. by Tocaben               | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |
| 27 You're My Baby Nat D. Ayer—arr. by Tocaben  | 30                        | 20          | 20          | 20             | 20          | 20                         | 20    | 40    |       |          |                         |                        | 40                    | 50                         | 50 60                       |

\*arranged for banjo solo

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